

# HAPPY HOURS.

*A Collection of Favorite*

**Songs & Duets.**

BY

**Charles Miller.**

*Dear Mother I'll come home again.*

*How can I leave thee.*

*One or Two Voices.*

*Welcome Home.*

*Thoughts of Home.*

*Soft is the Morning Dew.*

*One or Two Voices.*

*Floating away.*

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# FLOATING AWAY

Happy Hours No.5.

a Popular German Air, arranged

by C. MILLER.

~~~~~ Poetry by J. E. Carpenter. ~~~~~

"He put his hand in his breast and tenderly took out a handful of Roses and gently launched them on the flowing River. The flowers, pale and unreal in the moonlight, floated away; and thus do greater things that once were in our breast, and near our hearts, flow from us to the eternal seas." "Little Dorrit."

Andante.

Voce. 

Piano. 

Bear up - on thy breast, oh, ri - ver, These bright flow'rs I fling to thee, Would the



mem' - ry of the gi - ver, Could as calm - ly flow from me. Did I





hold them till they perish'd, Still they'd picture but de - cay, With them

each fond hope I cherish'd, Now seems float - ing far a - way.

When I deem'd they were a to - ken, Heart and flow'rs were side by side, Then the



words were still un - spo - ken, Now I fling them to the tide. In the

The first system of the musical score. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line. The lyrics are: "words were still un - spo - ken, Now I fling them to the tide. In the".

heart-less world to mor-row, I must still seem light and gay, There how

The second system of the musical score. The vocal line continues with the lyrics: "heart-less world to mor-row, I must still seem light and gay, There how". The piano accompaniment continues with similar patterns.

ma - ny a si - lent sor - row, Leave me - float - ing far a - way.

The third system of the musical score. The vocal line concludes with the lyrics: "ma - ny a si - lent sor - row, Leave me - float - ing far a - way." The piano accompaniment continues with similar patterns.

The fourth system of the musical score. The vocal line is mostly empty, with a few notes at the end. The piano accompaniment features a more complex, flowing melody in the right hand and a steady bass line in the left hand, ending with a double bar line.



